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# THE DECORATOR AND FURNISHER

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ONE of the most amusing phases of the sudden  
growth of art culture among our people is the  
recognition of the value of any word that embodies  
this esthetic feeling. "Art" and "Artist," simple  
enough in themselves, have become the two most  
popular words in the language and are sought to  
distinguish every business that can be carried on  
by humankind. There is an artist in boot-black-  
ing, and from this eminently useful, though rather  
ordinary, profession, up to the genuine maker of  
pictures, the word "artist" is used profusely.

An advertisement recently caught our eye  
from the very striking form of the type making  
the line "The American Artist," and preceded by  
the name of the assumed artist, which in itself was  
sufficiently singular to be noticeable. Reading the  
advertisement we were kept in constant reminder  
that the advertiser was an artist and nothing else,  
and it was not until the last line was reached that  
the word "tailor" in the most unassuming type,  
was disclosed, indicating the particular field in  
which the gentleman's artistic talent was dis-  
played.

This is an evidence of the superior attractive-  
ness of language that appeals to the imagination  
rather than that which sets forth the actual wants  
of the body.

THE *Art Age* became violently moral in its  
last issue over the subject of models, brought to  
this moralizing condition by the developments in  
the La Farge trial. The high standard taken by  
this most circumspect of journals suggests the old-  
fashioned Puritanical backbone, so straight that it  
absolutely bent backwards. That a woman must  
necessarily be vicious because she is a model, is a  
most peculiar position to take, and if the assertion  
had been made by any other than the *Art Age*,  
we should be disposed to term it narrow-minded.

THE recent death of Henry H. Gorringe,  
Commander, U. S. N., recalls the most recent  
successful work that he accomplished, the removal  
of the Obelisk or Cleopatra's Needle from the  
shores of the Mediterranean at Alexandria, Egypt,  
to Central Park, New York. While Commander  
Gorringe is remembered for the accomplishment of  
this undertaking, it must not be accepted as the  
total of his life's accomplishments. He rose from  
an inferior position in the navy to the high  
position he held at the time he went to Egypt.

The magnitude of the task in the removal of  
the obelisk and the ease with which it was accom-  
plished may be appreciated in part by comparing  
it with those of London and Paris. The Cleopatra  
Needle that stands in our park is much larger

than either that on the Thames Embankment or  
the one in the Place de la Concorde, yet it was  
brought safely across the ocean, which the London  
obelisk was not, and it was carried from the banks  
of the Hudson up through the city to the place  
where it now stands, a distance of nearly two  
miles, in one third the time consumed in moving  
the French obelisk from the Seine to the Place  
de la Concorde, not over a thousand feet. In  
this we can see the practical application of Com-  
mander Gorringe's great engineering ability.

THERE is considerable written and said about  
women earning money, and several books have  
been published with the significant suggestion in  
their preface that the instructions were adapted to  
ladies in all classes of society from the richest to  
the most needy. The encouragement given wealthy  
women to put the result of their efforts in com-  
petition with that of other women, who depend  
upon their labors for a living, may be eminently  
proper from an artistic standpoint, but as a  
matter of equity and justice it is most unworthy.  
Women, with whom the necessity for personal  
labor does not exist, perfect themselves more or  
less in decorative or fancy work, and to gratify  
the vanity of seeing their productions placed on  
sale they send them to art exhibitions or sales-  
rooms to be disposed of. This intrusion of  
amateur work is naturally a disadvantage to those  
who professionally are in the same field as a means  
of living.

We would not, for a moment, discourage  
amateurs in their efforts to produce articles of  
practical or artistic value, though we would  
suggest that, so far as possible, they avoid any  
unfair competition with others less able than  
themselves to labor without compensation.

Now that the stages are dispensed with and  
Broadway is no longer decorated with the mon-  
strosities that have rolled over it for the past  
forty years or more, we might begin on the mail  
wagons and have them renovated. Very fortu-  
nately, for decency and the credit of the city, the  
former contractors for carrying the mails have  
been deposed and the company that has now  
taken the task has had the good sense to provide  
healthy and strong horses and will probably have  
the humanity to feed them, a diversion that the  
horses were seldom treated to under the former  
*régime*, judging from their appearance. The  
manner in which the horses and wagons in this  
department have been kept during the past few  
years has been one of the most disgraceful inci-  
dents connected with the minor government  
matters. The taint of the old powers should be  
burned with the old wagons, and new vehicles put  
on the street that we can bear to look at.

As we go to press the *World* fund for the  
Bartholdi Pedestal has reached \$97,000, and the  
mark which was originally set, \$100,000, may be  
touched before our readers have received their  
paper. Regardless of party feeling or political  
differences, the patriotic undertaking of the *World*  
should be commended, and we hope it will bring  
to that paper substantial reward outside of the  
natural satisfaction of having accomplished a great  
act. Had it not been for this help the pedestal  
would probably have been as long in building as  
was Bunker Hill Monument. The other New York  
paper that long pretended to be our leading daily  
should feel rather ashamed of its course and the  
unworthy articles it printed from its imported art  
critic. Its new editor has succeeded in making  
some very singular mistakes.